

Eric Fielding

“A World of Creation: International Stage Design and the Creative Process.”

Janet Swenson: I am excited to introduce Eric to you today because I have known him for so long. The first time I met Eric Fielding, I was a very bright college student who knew that all good costumes were made of polyester double knit. Eric was an incredibly creative high school student who made all the sets of Barn Woods and Be Lights. I think that both of us have come a long way since then. Eric received his BA from BYU and his MFA from the Goodman School of Drama at the Art Institute of Chicago. He has taught at the DePaul University, the University of Texas in Austin, and the University of Utah, all over a span of 20 years, although it was split out a little bit at BYU. He served as our Department Chair in the mid 90's. He designed hundreds of shows here, most of them in the last five years. This year you have seen his work on stage in *Soft Shoe* and he is now working on *The Wind in the Willows* for us.

Professionally, he is a member of the United Scenic Artists and has designed for the Utah Opera, the Utah Shakespearean Festival, and the Denver Center Theater. He designs for the Church for the Hill Cumorah Pageant, and he is currently working on a pageant for the Oakland Temple. As a member of the United States Institute of Theater and Technology, Eric has acted both nationally and internationally. For years he and Cecilia Fielding his wife were the editor and co-editors of the TD&T magazine (Theatre Design and Technology Magazine). In 1991, he won a Gold Medal for his design of the exhibition, *Mozart in America*, at the Prague Quadrennial, the world's premiere exhibition of theatrical design. He is also the Director of the World Stage Design 2005, which will be seen in Toronto in 2005. Eric and Cecilia have been married for many years and they have a son, Lincoln, who is currently serving a mission in Lithuania. Their son Jefferson will graduate in August from BYU. It is my pleasure to introduce the most talented scenic designer that I know: Eric Fielding.

Eric Fielding: I am humbled by the invitation to present this lecture and the associated honor. I have received some honors for my professional accomplishments over the years, but this is the first honor I have received associated with my work as a member of BYU faculty. I wish to extend my sincere thanks to Dean Dayley and to the college council for recognizing me in this way, and to each of you for honoring me with your attendance. I appreciate being given this honor, and it did come with a price - I had to prepare this lecture! It is surprising just how many hours, days and even weeks one can agonize over a 40 minute lecture. I certainly hope if there is a next time that it will just entail standing to receive a plaque.

I struggle with what I might say that will be of interest or value to you. The struggle was intensified when I contemplated being the second College of Fine Arts and Communications Distinguished Faculty Lecturer. Following the footsteps of the inaugural lecture of Robert Marshall, I knew that I certainly couldn't compete with Bob's incredible talent as a painter. I am reminded of this each time I go in our living room and admire the painting hanging above our fireplace, or the unique experience he had working on the murals for the Nauvoo Temple, or his stories of having a Prophet "suggest" that he might paint a rainbow on the mural in the creation room.

Another reason I struggle with this is that in talking about my own work and experiences I didn't want to seem to be boasting. As Elder Marvin J. Ashton reminded us, "Everything is given by God. All talent creativity, ability, insight, and strength come from him. In our own strength we can do nothing, as Ammon admitted to his brother. When we seek the praise of man more than the praise of God, it will become easy to fall." In considering that admonition, I do wish to acknowledge that all that I have comes from God. I am grateful for the talents and opportunities I have received. My hope is that everything I say here today will be taken with that spirit in mind.

The Dean asked me to speak about my international experiences. As I looked at my (Curriculum) Vitae I could see that those experiences in international stage design are something that have stood out as having distinguished my 27 year career, since first coming to BYU out of graduate school in 1976. I wasn't sure how much interest my international experience would be to you, so I thought I might also share with you some personal thoughts on the creative process that I have been pondering during the last few years. Thanks to my wonderful mother, from an early age I had a fascination with art, music, theater and other creative endeavors.

From my earliest memories, either at home or when we would travel as a family, I can remember going into museums, concerts and plays. In fact one of my earliest memories are seen the paintings of the *The Blue Boy* and *Pinkie* at The Huntington Library on a trip to the beach in Southern California. I remember listening to Van Cliburn and Marilyn Horne and others performances at BYU series and community concert series held in the old, now demolished, Joseph Smith Auditorium. I remember seeing Madame Butterfly and the song of Norway being performed by the Utah Valley Opera.

We have family movies of me at a young age sitting on the floor drawing or cutting up magazines with my tongue hanging out, or photos of me playing cowboys with my older brother. I briefly thought about showing you some of them, but I realized that I am already embarrassed enough. When I think back to my youth and recall what I wanted to be when I grew up, except for a brief flirtation with mathematics in high school, the only careers that I ever thought about were in the arts, architecture and, after my sixth grade experience with my teacher Jerry Ellison, theater.

I have always enjoyed creating, whether it, was drawing, painting, dressing up, reciting the Jabberwocky, playing the role of Teddy, designing a set, creating a layout for a newsletter, or, in more recent years, exploring the new art and technology of computer design tools and the possibilities of virtual model making. I believe that all of us are born with an innate creative impulse. Elder Dean L. Larson of the Seventy shared similar feelings with the youth of the Church in a New Era article, saying, "I believe a capacity for creativity is inherent in our natures. Perhaps it is one of the godlike attributes we inherit as our Heavenly Father's children. This attribute finds different expressions in each one of us.... It is likely that each one of us has creative powers that can be developed and that can add significantly to the joy and satisfaction we experience in our lives.... It may well be that this aspect of our development in mortality is as important in the eyes of a creative Heavenly Father as many other attributes that receive greater attention and emphasis."

I am grateful for the creative talents I have been given and the opportunities that have come into my life. As a result, during the past couple of years, I have begun to see the opportunities I have had as a scenic designer. In the creative process of the scenic design there is a conceptual or spiritual creation that precedes the tangible or the physical creation. While I see similarities in the creative process among the different art forms - painting, sculpture, dance, music, poetry - the creative experience and process takes a sudden and significantly different shape in each. In order to be simplistic in the visual or literary arts, a single artist generally works alone and uses a particular medium to form that creative expression. When it is completed, the finished piece of art is made available to be enjoyed or rejected by the public audience.

The art of theatrical design is rather different, while employing media similar to the visual arts. It has more relationship with music in some respects and architecture in others. The theatrical designer does not start out with something personal he or she wishes to express. In fact the scenic designer cannot produce his or her own work, unless he or she is invited by others to do so. The scenic designer begins with the creative work of another artist, a script, a libretto or a musical score. The designer then works not alone like the painter, but as part of a collaborative team. It is more like an orchestra that includes the director, the costume designer, the lighting and sound designers, and others.

Everyone comes together to create an appropriate dramatic environment for the staging of a performance of that particular script or score in a particular theatrical space for a particular audience within particular parameters of budget, time, or other resources. To accomplish that task, the set designer pursues a problem solving process during which he or she will create items, such as a two dimensional rendering or painting and / or three dimensional models or maquettes. These items, while they can be appreciated as pieces of art by some, are not in fact the finished design.

The designer develops a plan for the creation of the actual physical set, which he or she then turns over to a technical director. The director turns it over to yet another group of collaborating artisans, technicians, and craft persons, who work with the Theatre Department and have the responsibility to bring the set to physical life. The process of set design and the relationship of set designer and technical director are similar to the process of architecture and the relationship of architect and engineer contractor.

Even after the set has been conceptualized, fabricated, and installed on the stage, like the architect's, houses or buildings, the set design's still not yet alive until it is inhabited. Like other art forms, it has no real life until it has an audience. Robert Edmond Jones, whom I will be speaking more on shortly, put it this way: "A stage setting has no independent life of its own. Its emphasis is directed toward the performance. In the absence of the actor [, and I would add the audience,] it does not exist."

Before a building, house, school or a temple can exist physically; it must be conceived and designed by an architect and his staff. This process can be likened to spiritual creation. He or she then turns that work over to the engineers and contractors to bring about its physical creation. It is the same in the theater. A set designer creates a dramatic environment conceptually or spiritually and then the technical director and staff create it literally or physically.

In the past couple of years, I have come to better understand and appreciate this wonderful relationship of spiritual and physical creation. Both of them relate to my own creative work as it relates to the truths of the gospel. In the Pearl of Great Price we are taught, "And now behold I say into you that these are the generations of the heaven and of the earth, when they were created, in the day that I, the Lord God, made the heaven and the earth, and every plant of the field before it was in the earth, and every herb of the field before it grew. For I, the Lord God, created all things, of which I have spoken, spiritually, before they were naturally upon the face of the earth." (Moses 3: 4-5). In the Doctrine and Covenants, we learn, "For by the power of my spirit created I them; yea, all things both spiritual and temporal – First spiritual [and] secondly temporal..." (D&C 29: 31-32).

Obviously, the experiences I have in the form of spiritual and physical creation are hardly the same as what is described in the scriptures regarding the creation of this world. Looking at it in this way reminds me of the great wonder of creation and the power of creativity that each of us possesses. Theater design is very transient in its nature as compared with other arts. When the curtain falls for the final time on the production, the physical design is torn down and all that is left is the record of the spiritual creation seen in the creative work of the designer.

While I believe we all have the seed of creativity within us, I also believe that this seed like any other seed requires nurturing for it to grow. This nurturing is the responsibility that falls to parents and to teachers. I am grateful to my parents and teachers over the years that have helped to nurture my talents. In addition to some special teachers in my life, there were two professional designers who had a strong influence on my career as a stage designer and professor. The first was American designer Robert Edmond Jones. His designs and his book, *The Dramatic Imagination* published in 1941, had a powerful influence on me, as they have on generations of designers.

His poetic, even spiritual discussion on the art of theatrical design continues to influence my philosophy of design and the creative process, even today. I first learned of him in classes from Harold L. Hansen, Charles Metten, and Lael J. Woodbury when I was an undergraduate student here at BYU in the early 1970's.

In his book *The Dramatic Imagination*, Jones tells us that, "A stage setting is not a background, it is an environment.... I want my imagination to be stimulated by what I see on stage.... A good scene should be, not a picture, but an image.... Everything that is actual must undergo a strange metamorphosis, a kind of sea-change, before it can become truth in the theatre... The loveliest and most poignant stage pictures are those that are seen in the mind's eye... We may fairly speak of the art of stage designing as poetic, in that it seeks to give expression to the essential quality of a play rather than to its outward characteristics... In the last analysis, the designing of the stage scenery is not the problem of an architect or a painter or a sculptor, but of a poet... I know that there are young people... who will really create for the theatre of their time, who will bring something into existence there that has never existed before... Let them give us the sense of the dramatic moment, the immortal moment."

Since first reading his words some three decades ago, I have been striving and struggling in my own sphere of experience to create the type of design he was calling for. While I have more often failed than

succeeded to reach that lofty goal in my own work, the philosophy he presented has certainly influenced my personal aesthetic, as I have examined and measured the work of other designers, and as I have seen and experienced it over the years.

The second influential designer in my life was Josef Svoboda. I also became aware of him and his designs when I read a book entitled *The Scenography of Josef Svoboda*. As I was finishing up my B.A. in theater, his designs and writing had been influencing the art of scenic design and countless designers throughout the world during the latter half of the 20th century. It has caused me personally to reach and stretch the design.

In the book *The Scenography of Josef Svoboda*, he is quoted saying, "You have to use expressive means that precisely fit the production concept... Style is a matter of solving each work by the given conditions, which means not only consideration of the specific author, but also the given director, the theatre building itself, the main actor or actors; each element is unique and you have to consider the features special to each one. I don't want a stage picture, but something that evolves, that has movement, not necessarily physical movement, of course, but a setting that is dynamic, capable of expressing changing relationships, feelings, moods, perhaps only by lighting during the course of the action; Theatre means creating, seeking, experimenting."

Robert Edmond Jones is considered by many to be the father of modern stage design in America, along with the British designer Edward Gordon Craig, and the Swiss designer Adolphe Appia. Jones and Svoboda are considered by many to be the most influential designers of the 20th century. The words and work of these two designers had such an influence on me that in graduate school I wrote a paper titled: *Svoboda; The Fulfillment of Dramatic Imagination*. I examined the philosophies of these two and tried to make the case for Svoboda being the embodiment of Jones' challenge. While I was being introduced to these two giants of theatre design in my undergraduate years here at BYU, I also became a member of USITT (The United States Institute for Theatre Technology) primarily at that time to get a subscription to its journal, *Theatre and Technology*, or the TD&T.

During my graduate studies at the Goodman School of Drama at the Art Institute of Chicago I became more involved with the organization, attending my first conference during a trip to New York City in 1974. As I worked on my master's of Fine Arts degree in Scene Design I learned more about USITT and became aware of its mother organization OISTAT in English (The International Organization of Scenographers, Technicians and Architects of Theatre).

In 1976 I completed my MFA and was offered a position on the BYU theatre faculty. During my first two years here at BYU, I became more involved in USITT activities and saw as much theatre around the country as I could, as part of my professional development and travel.

My studies of Josef Svoboda continually made me want to see and experience international scene design. That opportunity would finally come after my marriage in 1978. A few weeks after we were married on June 1st, my wife and I took an extended trip to Europe. My wife Cecilia had been to Europe on a couple of tours with the BYU Acapella Choir, but this was to be my first trip there. I had developed a sizable list of theatre arts related places and activities I wanted us to see and experience on the trip. One

of the main things I wanted to do was to make a pilgrimage to Prague to see the home of Josef Svoboda and to see this great master and experience his great work in person. The desire to visit Prague had in fact been growing for several years. During graduate school as I was learning about OISTAT, I also learned about PQ (The Prague Quadrennial) the major international exhibition and competition of theatre design, held every four years in the beautiful capital of Czechoslovakia, now the Czech Republic.

In 1975 USITT offered financial support for a couple of students to go with the American delegation to PQ' 75; I submitted an application, but wasn't selected. That opportunity to visit Prague would have to wait three more years.

In 1978, after an extend stay in London, we flew to Prague. While we were there I got to see a couple of productions that Svoboda had designed, including his famous *Literna Magica*. Unfortunately I didn't get to meet him in person. I had to wait, but only a couple of days. At that time Svoboda was the Secretary General of OISTAT, so when I discovered that the 1978 OISTAT World Congress would be taking place in Hamburg, Germany, during the time we would be in Europe, we also put that event on our itinerary.

At the congress I finally got to see him in person and to hear him speak. I even got to meet my idol in the design world, although due to my nervousness could only shake his hand and mumble something about how great his work was. My first encounter with Svoboda was over in a flash. Over the years I had the opportunity to hear him lecture, see his works in performances, and to meet and talk to him on several occasions around the world. The most significant time came in the summer of 1982 when, as a six-year veteran on the faculty of BYU, I received professional development funding to study with him in a master class at the Banff Centre for the Arts in Alberta Canada.

Just this past April, after a distinguished career of more than 50 years, Svoboda passed way at the age of 82. Besides giving me the opportunity to finally shake hands with my design hero, my attendance at that 1978 OISTAT congress had a strong influence on my career in, other ways. As it turned out, while I wasn't the only member of the USITT to go to Hamburg that summer I was, in fact, the only American set designer in attendance. When the OISTAT mission meetings were held, I was the only designer from North America sitting in the scenography or designer's commission meeting. Here I was in Hamburg during July 1978, this young designer just two years out of graduate school, in a room full of men and women whose names I would come to recognize. They had international significance in the world of theatrical design. Some of these designers were: John Barry, at the time head designer at the National Theatre Great Britain, who would later won a Tony Award for his designs for *Amadeus* on Broadway; Mallory Vikadale, a head of design of the Slovak National Theatre and director of the designer training program in Bratislava; Vikadale was the chair of the scenography commission at that time; and Auton Kaylor, the Dean of design in East Germany.

During the course of the meetings there were elections for two vice-commissioners. I still don't quite know how it happened, but they elected me to fill one of those positions. This marked the beginning of what turned into a 25-year involvement in international stage design and the international organization of OISTAT. During those 1978 Hamburg meetings, these men welcomed me into their group. With my high school German and his much better English, the East German designer, Auton Kaylor in particular

took me under his wing to make sure I knew what was going on and to make sure that I got introduced and involved. These designers and other men and women around the world that I would meet in subsequent years became my colleagues and mentors and ultimately my friends.

While my design career has never had the national or international significance of theirs, we've had wonderful opportunities to interact and to work together in a variety of programs and activities of OISTAT over the years, either when they would come to the United States for work or meetings, or when we would meet in locales throughout the world.

There were many other wonderful and significant life altering experiences during our six week trip to Europe, which included several days in a Copenhagen hospital where I endure a kidney stone ordeal. My wife survived, in large part due to the kindness of Danish doctors, nurses and some Mormon missionaries she was able to find. That pilgrimage to Prague and Hamburg in the summer of 1978 had a profound influence on my professional career and led to a multitude of opportunities. In a variety of capacities, I have attended meetings, conferences and congresses, in many different locales around the world including: Caracas, Warsaw, London, Belgrade, Paris, Toronto, Manila and East Berlin. I delivered a paper on a Japanese-influenced American theatre design at a conference in Tokyo, presented a demonstration of electronic communication and digital publication capabilities in Budapest, and shared a lexicon auditorium panel in Amsterdam. I have been able to observe firsthand the changes in Eastern Europe as the Berlin Wall fell and the Cold War ended. I commiserated with friends in Yugoslavia as their cities were bombed.

After serving several years in the scenography commission, and after accepting with my wife a position as the editor and designer of publications for USITT, I was asked then to serve the U.S. delegate on the OISTAT publications and communications commission. About a year later, at a meeting in Hungary, I was selected as the next commission chair. The following year, at a meeting in New York City, I assumed that leadership position. I served as PCC chair for ten years, organizing meetings in such locales as Brussels, Boston, Braga and now the unified Berlin. That decade I was also involved in the updating and revision of an international lexicon of theatre design technology and terminology, called *New Theatre Words* and its expansion to four additional language editions. We also begin publishing a quarterly news-letter, the OISTAT bulletin, and moved into the world of web based communication with the launch of the OISTAT website.

During these years I tried to return the favor by mentoring other young people, who were just getting involved in the organization. As Janet mentioned my current position in international activities is as director of the *World Stage Design 2005*. The meeting is a joint event of USITT, OISTAT and CITT, our Canadian sister organization. The World Stage Design, or WSD, as we call it, will be an international exhibition of set costume, lighting and sound design. The meeting will be held in Toronto Canada in March 2005, concurring with the USITT conference and the OISTAT world congress. I hope to be able to involve some BYU students in these exciting international projects through one of the university's newly available mentoring grants.

As wonderful as these opportunities and experiences have been, the highlight of my participation in international scene design has been centered in the Prague Quadrennial in 1979. When I was granted professional development funding from BYU to finally attend the 1979 Prague Quadrennial, remembering the start I had going as a student in 1975 and now as a member of the American delegation to PQ' 79 and a vice-commissioner of OISTAT scenography commission. While I missed the first three PQ's (, the first was held in 1967), I have been extremely fortunate to attend the last six and again will participate in one this summer. Prior to arriving in Prague in 79, the delegation visited theatres and designers in London, Munich and Bayreuth, but nothing I have experienced before prepared for the actual PQ. I was blown away by the experience; mounted together in one locale were exhibitions of the best of set, costume designs and theatre architectures from nations throughout the world, with many of those designers in attendance. Over the years the PQ has been held in different venues around the city, but most have been held in this Victorian ironwork exhibition hall in Prague's Fuchik Park. At each Quadrennial the international jury awards medals to the work of outstanding designers and exhibits, with the grand prize The Golden Triga, or Troika being given to the best national exhibit.

I, like many others, have attempted to document the experience through photography, in the hope to preserve the overwhelming amount of imagery in the exhibit. I have the opportunity to present these images in numerous conferences and in many classes. Additionally, I have published articles and many of my photographs in several magazines, including the USITT Journal TD&T. The PQs include scenic designs and costume designs in national, special theme exhibits, as well as architecture. Also, over the last few years there has been a separate exhibit of student design work.

In 1983 I volunteered to serve as a director for the U.S. delegate tour. I took a group of 40 to theatres and design training programs in London, Bratislava and Vienna, in addition to the Quadrennial. The PQ was again enriching and provided me the opportunity to continue my exploration in the world of stage design. Because of my interest and experience with PQ, I was asked to serve as the guest editor for the journal devoted to the coverage of PQ' 83.

In 1987, I again served as the director for the U.S. delegate tour. This time I took the group to London, Solvesborg, Budapest as well as Prague. I wrote the overview article for TD&T and also had a design for a production of Tangle, produced at the Goodman School of Drama where I was then teaching. The production was included on the American exhibit and won the Golden Triga award that year.

In 1991 I volunteered to be the designer and coordinator of the American exhibit and turned the tour direction over to another person. I was working at that time as the editor and designer of USITT publications. I also served as the editor and the designer of the exhibit catalog. The special theme that year was the Operas of Mozart, so we decided to focus our entire exhibition on the theme. Our exhibit Mozart in America was awarded the Gold Medal for the special thematic session that year. It included a number of designs by John Conklin and works by many other designers. Others whose designs were seen at the PQ' 91 included Japan, whose exhibit included traditional Kabuki Theatre and modern productions.

In 1995 I was asked once more to design the American exhibit; the producer of that exhibit was successfully involving some major American designers such as Tony Walton, but he had difficulty in raising funds for the exhibit environment, so designing the exhibit that time was really more a matter of deciding on how to organize the materials within the space provided; nevertheless, it was still great to be involved. I again served as the designer's editor for the catalog and one of our featured designers won a silver medal for costume designs.

In 1999 I stepped back a bit, serving more in a consulting role on the steering committee of the American exhibit. Once again I acted as the designer/editor for the catalogue. One of my designs for the BYU's production of *Cutters* was one of the 36 designs included in the American exhibit that year. This year at the PQ' 2003, I am serving as the consultant on the steering committee and as the designer/editor for the catalog, in fact, I was in Los Angeles just last week at USC during the trial setup of the American exhibit in order to take photographs for the catalog.

The value of my opportunities and experiences in OISTAT, USITT, international activities and the Prague Quadrennial are impossible to calculate. I found mentors and established lifetime friendships; it has given me the opportunity to introduce the Church to many people. I never go to an international meeting without a pile of *The Mormon Tabernacle Choir* tapes and CDs. I was able to take some USITT and OISTAT colleagues to Choir concerts in Vienna and in Prague, where I also had the opportunity to cross paths with my wife, who happened to be in the same city. I had wonderful professional development experiences that have led to many opportunities to write in published articles in theatre crafts and theatre design and technology and give papers and presentations at many national and regional conferences. I am trying to find enough time now to complete an interactive CD Rom that documents my designs presented at PQ' 99, and I hope to have that completed before going to PQ' 03.

Again, I tell you all of this not to boast, but to let you know what can happen when you take a risk and get involved. For me it all started when I decided to visit Prague and attended that meeting in Hamburg in 1978. Seeing and experiencing all this great theatrical design from around the world has only served to reinforce my beliefs in the philosophies I learned from Robert Edmond Jones and Josef Svoboda about the ideal nature of design and the great capacity man has for creativity. Just a few final thoughts on this regard:

A number of LDS General Authorities have spoken about the power and nature of creativity and have reminded us about the source of our own creative powers. Here are just a few of them: Elder Neal A. Maxwell taught, "True creativity, as it reflects our capacity to see or to produce something in a new way represents a restructuring that carries our individual imprint and uniqueness. Such can be equally true of the inventor and the painter, of the pianist as well as the poet.... Creativity involves both a process and a result. It springs out of our seeing possibilities that we have not seen before and out of seeing connections between patches of truth and beauty and responding to them in ways we have not done before. Feelings that lead to poetry, mental imagery that leads to painting and pondering that gives birth to prose are but examples. Creativity, therefore, is not simply innovation but organization...."

Elder Robert D. Hales said, “Jesus Christ, the Creator of this earth, has shown us the powerful potential of creativity. As we look about us there are rarely two creations exactly alike.... The earth itself.... offers endless variety of creative expression.... It would seem that our Creator approves of and would encourage us to develop our creative gifts and talents....” And at the recent dedication of the Conference Center, Elder Russell M. Nelson said “From conception to completion any major building project reflects upon the work of the Master Creator. In fact, the Creation – of planet Earth and of life upon it – undergirds all other creative capability. Any manmade creation is possible only because of our divine Creator, the people who design and build are given life and capacity by that Creator.”

In the conclusion of *The Dramatic Imagination*, Jones makes the following thought, provoking proposal building on Shakespeare’s meaningful premise that the entire world is a stage: “... All life is indeed a play in which we act out our roles until the final curtain falls. This idea of the theatre goes deep. We recognize its truth in our inmost hearts. We know that it is true as we know that our souls are immortal and when the curtain has fallen on the last act of our lives, if we have played our parts to the best of our ability, may we hope to hear from beyond the curtain some vibration of divine reassurance...? And is there an Author of the piece, who assigns to each of us his part and makes us’ masters of this entire world’? And shall we one day be allotted other parts to be acted on other and yet vaster stages?” There is no question in my mind of the existence of that Author. I know that He does have wonderful plans in store for each of us in the realms of creative endeavor.

In conclusion, I wish to thank my parents, who introduced me to the joys of creativity; my teachers who developed my creative abilities and broaden my horizons; my colleagues - each of you have enriched and challenged my creativity as we worked together in a collaborative art form of theatre; and my wife and sons who have inspired, supported and encouraged my creative opportunities over the years. Especially, I wish to thank my Heavenly Father who gave me these precious creative talents and gifts, the many opportunities to share and develop them and promise of countless more opportunities to create in a life and world to come.

I am grateful for the power of the arts and for the wonderful influence they have on my life. I find the passage of music, image of a painting, a moment in a play or some other artistic presentation touching my heart, inspiring my mind and lifting my spirit. I am grateful that my involvement in international design activities over the past quarter century has informed and enriching my teaching, my design work and my life, as I had the opportunity to explore this wonderful world of creation.

Thank you.

This lecture was given in the Harris Fine Arts Center at Brigham Young University in January 30, 2003